public expense, but we believe the former to be the much more costly of the two. It must be remembered in granting it the means, that there is an education of circumstances besides scholastic—that the squalor, filth, and darkness in which it exists, if not remedied, will tend to blight the growth and prevent the fruition of any precept or example which may be implanted in school. Can it excite wonder that human beings trained in the metropolitan purlieus, without having had any moral precepts inculcated, should, like the seed springing up from under fragments of rubbish—the weight of circumstances which have been cast upon it—on reaching the light appear crooked or dwarfed?

It may safely be received as a maxim that education makes the man—as their education differ, so will men differ; as their education may be similar, so will men exhibit alike lineaments of thought and action. The man who follows the plough, or is imprisoned in the dark alleys of the metropolis, is trained by the circumstances incident to his lot, but take a child from either of these castes, educate him as the more fortunate classes educate their children, and finally send him to one of our universities, and doubtless he will be fitted for another sphere, perhaps rank with the noblest of genius. We have already stated that the boon of scholastic education should be accompanied with an endeavour to render outward circumstances — the out-of-school condition— conformable to it; and it becomes an important question whether art ought not, in some shape, to find its way to the dwellings of the lowest class when its condition is raised, for at present it is barely able to satisfy the first cravings of nature: thousands of them eke out an existence in our towns and cities in a state far below that of the uncivilized Indian, who has the freedom of hill and vale—the light of heaven undenied to kindle the glow of sympathy within him—and "the balmy breath of incense breathing morn," instead of dark chambers and pestilential vapours, corrupting the vigorous life-blood, marring all beauty, and begetting a race of crippled and deformed fiends to torment their more fortunate fellow-citizens:—is not this, we ask, the present state of things? What prospect has the fine arts from this class more than the admiration which is probably bestowed on a print of Billy, a famous rat-killing terrier—a woodcut of the last horrible murder—or lithographs of the heroes of the last pugilistic encounter. We cannot do otherwise, on reflection, than come to the conclusion that the taste for refined pleasures does not exist in such a state. Here, then, is the outermost zone of the commonwealth closed, which might, under more genial influences, make considerable demands upon artistic skill; its condition, however, requires amelioration in so many other respects, that the artist cannot expect to be enabled to break ground for a long period to come, as it cannot be wished that the boons bestowed should take the following order of precedence, viz.:—art, education, and food,—it being evident such a system would possess no vitality.

The working-class next suggests itself for consideration, that class which of late years has made such a rapid advance in intelligence, thanks to Mechanics' Institutions, and the cheapening of literature; and however some may affect to despise it from being too far removed to comprehend its feelings, or to appreciate its understanding, if they but condescend to observe it attentively they would find that having received scarcely any bias in childhood, it is embracing the recent and enlarged views on most subjects. But having, as it were, obtained its education by stealth, and awakened to a sense of its former degraded position, it is not astonishing that in perceiving the gates of real liberty opening, it should have the tendency to run into extremes, as is the case with all passions of our nature that have suffered too long imprisonment: the longer detained the louder they knock for release. It must be remarked, that with this advance in education, more refined tastes are springing up amongst this class,—the Museums that of late years have been thrown open with less restrictions to answer its demand, amply testify to orderly conduct, and interest taken in the objects presented to view. The price of labour, however, will not enable it to gratify, to a great extent, any desire it may possess of being surrounded with artistic productions, its means being so limited: we think, therefore, that shemes might be devised which would put art more within its reach. Literature has been cheapened—we have witnessed the result; may not an analogous effect be produced by cheapening art also by all possible expedients. Perhaps an extension of the principle of Art Unions might be highly beneficial: the introduction of greater taste in the design of domestic furniture would be a most effectual method of gradually surrounding not only this but all classes with the lustre of the beautiful. It will be of little use, however, to produce fine art manufactures at double the price of the ordinary article; but in suggesting means towards a desired end, it is seen that as circumstances exist there is a very wide field open for artistic exertion as yet unoccupied; and this, therefore, may be looked upon as a retarding condition both to the class and the artist.

It is to be feared that the humanizing tendency of beauty is not perfectly understood; it is not generally known how fruitful are the sources of irritation from ugliness and disorder, or the extent to which these outward circumstances are reflected in the human race: men are usually in so many ways subjected to them, or care not to investigate them, that they are unconscious of the real sources of their deformities both of body and mind. The Greeks were fully alive to the importance of the presence of beauty, and it may be remembered the extent to which it is related they acted upon it.

In a work entitled the "Elevation of the Masses," there are some very just observations which bear closely on the subject. "There are many who would frown, or smile in derision, or regard it as an amusing instance of simplicity, to propose to incorporate the art of drawing in the instructionary course of a school for the poor. Yet the care which the minute and faithful delineation of an object requires is directly calculated to form those habits and tastes which are in intimate connection with private happiness, and are wanting to reform some traits of Vandalism in our national manners. It tends to produce an appreciation of the beautiful in nature and art, an accomplishment usually considered as appropriate only for wealth and station, but a most important acquisition, too, for the humbler classes. Besides placing within their reach the pleasure derivable from the contemplation of graceful forms, it will contribute to secure that attention to the person and the dwelling which is an essential element in domestic happiness; strengthening also that sense of self respect which operates as a principle of repulsion to vulgarity and vice, and of attraction to courtesy and virtue. An elegant taste, according to some wise moderns, should be withheld as a dangerous quality for the poor, lest it should lead to extravagant habits. Sorry logic! contradicted by the stern and sad realities of life. The sloyens of society constitute the great mass of spendthrifts. If the imprudent gratification of a refined mind slays its thousands, the opposite mental state numbers its victims by the million. The man who cares for the appearance of his wife, children, and home, has so far a check in operation against squandering away his means at the alehouse or ginshop. Order and cleanliness, two features of elegance, involve no expense; and who that has walked abroad in the world, has not recoiled from the habitation of filth and rags, and seen with pleasure in contiguity to it, in the same humble sphere, the tidy family, the neat house, with its clean hearth and blooming window flowers.

It has been said, that "an Englishman's eyes are in his fingers;" meaning, that not content with the sight of an object, it is one of our national peculiarities to handle it, and leave traces of our handiwork upon its front not of the most agreeable kind: witness the many battered milestones and dismembered guide-posts strewed over the country, images of speechless woe—the innumerable "Joneses," "Thompsons," and "Smiths," who have scrawled their superscription and residence in places of public attraction and resort. Some sculptures in relief and paintings in the Temple of Isis, at Pompeii, have been nearly ruined by names, all English, scribbled on them. The Prince Doria Pamphili closed his villa at Rome against strangers owing to injury done to its objects of art by some of our countrymen, not of course the "*profanum vulgus*." A great improvement has taken place amongst us in this particular. Our national repositories of art have been thrown open to the masses, promoting an apprehension of the beautiful, which has secured practical respect. This is the chief value of introducing some acquaintance with the imitative arts into elementary schools for the poor. It is not the accomplishment itself that is of moment, but the training of the faculties and feelings incident to it, to apprehend and appreciate "things lovely" that is important. The habit is a security against the formation of vulgar manners and against familiarity with disgusting scenes; and taken into the economy of household life, it may throw an outward adornment over the homes of rusticity and artisan employ, the moral influence of which is an end worth gaining."

It may be remarked here, that we are inclined to believe art possesses but limited educational powers, as regards historical facts and precepts of morality; still, on its more direct influence on mankind generally through the medium of sensation, it produces an echo in their affections responding to the coarse or refined nature of the excitant.

We pass on to the consideration of the middle class possessing the means of obtaining early education, and amongst which a taste for refined pleasures very generally exists. It is this class which contributes the larger portion of the shillings at the exhibitions—guineas to the Art-Unions—which patronises theatricals and concerts—is the largest purchaser of illustrated works—from which the greatest number of artists spring, and in which will be found the best critics; and were it not for the eager competition in trade which is so engrossing, and that besetting sin which belongs to those composing the middle caste upwards, viz., that longing to move in a sphere wealthier than themselves, drawing, as it does, upon the purse to make the greatest possible shew in the outward forms of society—in the size of the house, number of servants and equipage—to ape a somebody or nobody who is better able to afford, or who, perhaps, like themselves, apes another somebody or nobody of another caste; we say, were it not for these untoward circumstances, we doubt not that modern art would meet with the greatest patronage from this class. Whereas a large proportion of the present demand, from this very circumstance, is injurious rather than otherwise; for having already stretched its means to make the most ostentatious display, it is contented with something flashy in the place of highly-studied art, its resources having been already absorbed by those matters which are considered of more importance to the being esteemed "genteel;" its conscience oftentimes being set at ease with regard to art, and at very little expense of purse, by the purchase of doubtful old masters which have been rejected by the wealthier; and in this manner it makes a nearer approach in resemblance to aristocratic appearance, and they still have the benefit of the doubt—it may indeed be an old master:—this is the *animus* which actuates the tradesman, merchant, and wealthy manufacturer. Art is considered of trivial, but horses, carriages, livery-servants, turtle and champagne, of the first importance, and consequently the more-to-be-desired possessions and gratifications.

May not these feelings tend to produce that slovenliness of manner which characterises much of the literature and art of the present day, aiming only at the *ad captandum* in style, content to appear plausible in a showy dress, and thus hiding with gaudy glare of fulsome contrasts the deformities beneath.

The young artist is sometimes victimised by the wealthier of this as well as by some of the aristocratic caste. It is known that he is zealous and enthusiastic in his profession, which renders it probable that he will jump at any offer to execute a great deal for a pittance; he is told how it will bring him into the notice of some great men, their particular friends; his employer meanwhile assuming the title of patron, while the artist is doomed to months of weary and ill-paid toil.

The aristocracy may be described, as a class, in nearly the same words,—for amongst this, the besetting sin of the caste we have just considered appertains in an equal, if not greater,

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